it

INTERNATIONAL TIMES

WHAT'S HAPPENING IN THE COUNTRY?? That's what I'd really like to know — it's not that London doesn't interest us anymore but Time Out that well known rag about town deals with London right with aplomb — or something like that anyway we don't want to completely forget about London — still very interested in FREE things and community services but really and truly it would be great to see the page full of country happenings to bring the rural scenes together and get things moving. Sooooo If you have London events ring the ever smiling Tony Elliott at 228-1121 — they give the same free service as us and give IT loads more country news love & Julia's Cherry Tart (with cream on) Charlotte [illegible]

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TALKS

AT The British Museum [illegible]

[illegible]

COUNTRY DAY BY DAY

FRIDAY SEPT 12

[illegible]

SATURDAY SEPT 13

[illegible]

SUNDAY SEPT 14

[illegible]

MONDAY SEPT 15

[illegible]

TUESDAY SEPT 16

STAY IN BED STAY IN BED STAY IN BED [illegible] YOU HAVE BEEN WARNED!!

WEDNESDAY SEPT 17

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THURSDAY SEPT 18

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FRIDAY SEPT 19

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SATURDAY SEPT 20

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cont. back page

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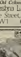

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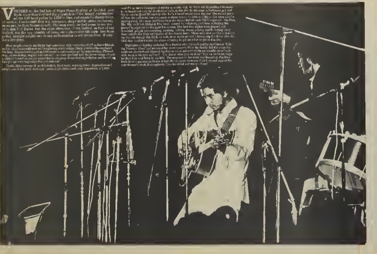

VISITORS to the 2nd Isle of Wight Music Festival at Godshill near Ryde more than doubled the population of the Island outnumbered the 130 local police by 1,000 to One, and created a shanty-town of tents and make-shift tents, marquees, shops and facilities containing more people than Bournemouth. The man everyone had come to see was of course Bob Dylan but the main attraction of the festival in fact of any festival, was the opportunity of living out a alternative life style free from police straight neighbours or any authoritarian moral restrictions if only for a few days.

Most people went to see Dylan but came away with memories of old and new friends and in many cases with new and lengthening relationships. The pop festival has replaced the large demonstrations such as Aldermaston and combines all the main feelings friendship, comradeship, respect and love and 'our own numbers' and the sheer energy of such a mass of turned on people assembled in one place. From that angle Dylan and the other [illegible] groups were important but not essential.

The facilities were good: mobile toilets, food tents, running water, typewriters and telephones in the press stockade, medical provisions and, very important, a 2,000 watt PA system of exceptional clarity specially built by WEM which enabled the music to be heard not only by the festival visitors but also by the men in Parkhurst jail and the monks in Quarr Monastery who hadn't heard music since the war. The crowd proved that the police was not necessary as there was no trouble and the police were cool by staying away. The main problems were the delays before each day's major act: The Nice, The Who and Bob Dylan & The Band caused by mounting problems in linking the groups' equipment to the giant PA system. The first two nights were relaxed and beautiful, people promenading, meeting, talking, music playing and flickering camp fires outside the tents and shacks of the shanty town. There were few problems in reaching the site though the 1½ hour walk from Ryde proved a heavy trip for those who decided they couldn't make the chaos of trying to get on a bus to get to the site.

Highlights of Sunday included Tom Paxton who did such catchy numbers as 'Talking Vietnam Blues' and returned for more encores. When he finally left the stage the audience shouted and cheered for five or more minutes till he eventually came back with tears in his eyes and said 'You know what you've done? You've made me happier than I've ever been in my life!' The response to his work was beautiful, the feedback from a genuine audience at last able to show en-masse their love and respect for a performer's work. It completely blew his mind and many others!

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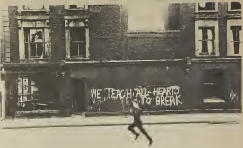
PETE'S PAGE



these photographs and the one on page 3 of Bob Dylan by ***PETE SANDERS***

NOW!

[illegible]

[Sri Aurobindo]

ACID ACQUITTED! From Maryland comes news that contrary to the now-famous report from the State University of NY LSD does not cause chromosome damage in the human body. Dr Tjio who in 1956 discovered that the true number of chromosomes in human cells is 46 and not 48 as was previously believed has conducted a series of experiments in which chromosome damage was looked for before and after tripping and categorically concludes that there is no definite evidence of damage to chromosomes in ordinary cells, although this does not say what effects if any the drug could have on sperm or egg cells.

Ref. Advance in Biochemical Psychopharmacology, Vol 1 p 193 (Raven Press, New York 1969)

London Street Commune [illegible] PLEASE [illegible]

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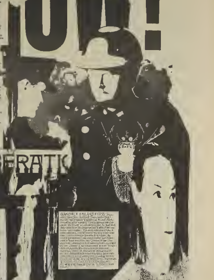

BUDDHA'S [illegible] **MAO** [illegible] and historic news [illegible] Chinese [illegible] just back from The People's Republic. It is a heavy story and a [illegible] which will be [illegible] 87 [illegible] — part of the Cultural Revolution has been the destruction of [illegible] things, [illegible] to do with Chinese culture before [illegible]. The desecration of Confucian shrines we already know about. But now it seems that there has been a systematic wiping out of the image of the Buddha all round [illegible]. Not [illegible] Lord of the Universe. But the greatest stone effigy of the Buddha [illegible] Big Daddy and he couldn't bring himself to destroy it. SO HE ORDERED A WALL TO BE BUILT AROUND BUDDHA TO KEEP THE EYES OF THE PEOPLE FROM LIGHTING ON HIS PRESENCE. AND THUS THE SECOND GREAT WALL OF CHINA HAS BEEN BUILT?

GANDALF FREAKS FUZZ! [illegible]

HYDRA BEGINNINGS

We began the whole in ourselves one night after a loan. We had stumbled out of the drunken mists and saw at first just the sickness in our heads.

We talked to ward off the horrible sleep in the small room in the small council house, to ward off the night gremlins and the headache. Soon perhaps after an hour we began to talk such sense the sleep and pain had lifted way above us. The desperation of our ideals then purely socialist or at least populist. We read poems to each other, sang and gaily ran over our past lives killing the pseudo fun and the sickly novelties we had endured. It began like this, and we decided to meet again and think hard; perhaps in silence for hours, perhaps talking madly, furiously. All the time we used Marx, Freud, Groddeck, the poems of many and the songs of more as catalysts toward the adventurous conclusion.

OR

We were desperate and moody, and after one particularly bad scene we came to a crisis. Three of us together experienced the same ills and frustrations of existence. We slowly broke out of the scene, shutting ourselves at first in one room in a small council house, using the philosophies and introspections of many to spur us on, lead us forward.

It came out of talking for long hours, sitting in silence for long hours; the scene grew out of our souls maybe, in mutual and frank recognition of total spiritual need.

YELLOW DRAINING BOARD

She stood with
her craggy hands

immersed in the sink
occasionally lifting

a plate or cup
and placing it

upon the yellow
draining board

PLUG 'n SOCKET

Photo ERIC HAYES

Richie Havens and his group relaxed after their first numbers and performed well. Like Julie Felix they used some of Dylan's material. Richie did a Maggie's Farm and broke a few strings and like everyone else seemed overwhelmed and awed by the size and energy and enthusiasm coming from the audience. He played well and so did his conga-drummer and guitarist and it was all good.

There was a long delay before The Band appeared, caused partly by sound balance problems and caused mostly by extreme overcrowding in the press enclosure which was caused by the fact that only about 20% of the people there were performers or performers' guests or authorised press, the other 80% being hustlers and super-groupies who for one devious reason or another had managed to get in, preventing many of the real press from getting in the enclosure and making it very uncomfortable for those already there. It would have all been solved by emptying the enclosure and only letting back those people who had press tickets. Oh yes, and all the stars were there: some Rolling Stones, some Beatles, Francoise Hardy, lovely in leather, Jane Fonda with Vadim and every one my dear.

The Band finally appeared, better than their album showing their amazing multi instrument versatility and extreme professionalism. They only performed numbers from Big Pink but brought to them such vitality, richness and improvisation they were all like new. Outstanding performances by Rick Danko on bass who has a fast energetic style, the right hand slapping the strings as if they were red hot, and by Robbie Robertson on guitar who has absorbed the heavy Rock sound, mixed it with country and given it back with short succinct, imaginative and beautiful soaring solos, sometimes as mellow as a harpsichord, sometimes as sharp as cutting blades. The audience were left when The Band abruptly turned and left the stage upon completion of their set in normal American style. By the time they realised what was happening it was too late to applaud or cheer for more. The Band may have taken this tactic as they were the only group at the festival who received no thanks from [illegible] and [illegible] as they [illegible] new material an encore might have been a valuable experience. They were also in the main [illegible] preceding Dylan when he was running late and all being regarded by some people simply as his backing group.

When Dylan finally appeared in a white ill-fitting country singer's suit and yellow shirt it was a bit of a shock to all. His appearance had been carefully timed to the extent that even if he did not intend [illegible] his famed enigmatic and elusive hero from his Gospel days, it would have been a let down. One's ears can get very tired sitting on the ground for 8 hours waiting. The festival publicity had concentrated so much on him and the popular press had created him to a messianic position with phony interviews, non-event news and general [illegible] space fillers. No-one could live up to it, particularly Dylan who has never been Mick Jagger on stage, and has always maintained a no-bullshit approach to what he is saying and how he says it.

He did a lot of numbers: 'Don't Think Twice It's Alright', 'It Ain't Me Babe', 'Mr Tambourine Man', 'Highway 61', 'I Dreamed I Saw St. Augustine', 'I Pity the Poor Immigrant', 'Mighty Quinn', 'I'll Be Your Baby Tonight' (which produced some cries from the audience), 'I Threw It All Away'. He dashed off 'Lay Lady Lay' as if it were an obligation and did three new numbers, all country style, 'Springtime in Nanny Hem' and one about a 'Minstrel', all of which sounded good to me. He did an inspired version of 'Like A Rolling Stone' and dwelt heavily upon the chorus of 'Everybody Must Get Stoned' to the delight of the audience, and accompanied by a grin throughout. The sheer quantity of good material became again apparent and also the range of feelings and messages contained in the songs.

His treatment of his early message songs was interesting, as he took them all as Rock & Roll numbers, made them into songs again and not religious statements, allowed and encouraged guitar solos and interplay from Robbie. A shift of emphasis from just words to a perfectly balanced blend of words and music. He was very tight with The Band and they backed him beautifully. In fact they played as if Dylan was just part of the group, possibly his intention. This treatment of his early songs may also have been an attempt to temper all the extra [illegible] of interpretation that have been placed on them and consequently [illegible] he was putting them back into perspective. In particular [illegible] the heavy Rock version of Maggie's Farm which was truly beautiful.

Photo DAVID REDDY

THE NICE

His voice has changed more than was evident from his later recordings. It is smoother and rounder and he called from around the octave, going [illegible] a small tune of his own within but independent of the major melody of the song [illegible] he was singing. His word emphasis remains the same but in this new context it gives rise to new literal and melodic meanings in his work.

He seemed shy and was very complimentary to the audience. He was obviously emotionally affected at the size of the gathering who had travelled such distances to assemble, so to speak, in his name. This was his first encounter with an audience who regarded him as a superstar and his reaction was to demystify the image by occasionally raising one knee, his Rock Star, holding his guitar at [illegible] angles and even attempting some stage choreography with The Band by moving back [illegible] they took their various places. Everytime he did these things he [illegible] them with a large grin which at once returned the reality of what was happening. He became simply one of the world's finest composer-singers performing his work with an exceptional backing group to an appreciative audience. He gained some of his composure after a few numbers and joked with The Band [illegible] and used the country music form of 'one more time' to inform The Band when he wanted a number to end.

Sitting about 12 feet from him one could see his eyes very bright as he strained to see beyond the lights to gauge the extent of the gathering. His face was a little tense, body also, but this broke down as his set continued and by the time he left the stage he was obviously exhausted. He seemed stiff and dazed as Al Aronowitz relieved him of his guitar.

His performance was better than any of his albums; the audience was just too big and expected just too much (though they didn't really know what) from him and it was difficult for him to relate as he couldn't see them (he should have been playing in day-time). I thought that he was magnificent, that his treatment to [illegible] and that his new blend of Rock, folk & country is a unique and perfect fusion. From his performance it was obvious that he wanted to be regarded not as a figure-head, saint, saviour or leader, but as a performer — this is what he has always said and on Sunday he affirmed this again. His emphasis on the words of 'It Ain't Me Babe', together with searching looks into the audience, affirmed this. Dylan proved that he is good, that no one sings Dylan like Dylan, and that he is one of today's greatest composers. What more could you want. He played for over an hour — a long time to sing.

Photo DAVID FREEDOM

After Dylan came the great show as over 120 000 people were let loose upon unfamiliar countryside at 1.30am to the [illegible] in darkness. The lack of organisation of this exodus was appalling and it is lucky that no one was seriously injured in the crush. Most people were up all night, scrambling for buses outside the grounds, waiting for ferries or trains after walking to Ryde, looking for food and shelter from the cold night air. At Ryde women were separated from men and put on the trucks to the ferries which saved them from the dangerous rush caused by people pushing to the front, but separated them from friends who they might have been hitch-hiking with. At Cowes every doorway was filled with figures in sleeping bags waiting for the first ferries and those with no sleeping bags spent the cold night walking to keep warm. As I left on the day's first hovercraft there were very long queues at the ferry which were going to be there most of the day. The festival should have considered to allow for a staggered exodus or ended in daylight as 120 000 people trying to board 30 buses in the dark is dangerous and bad organisation.

Maybe the next festival will be near London, which has [illegible] facility with football [illegible] and [illegible]. Hopefully there will be more and bigger and better festivals, because the music becomes an integral part of life and love and—though only for a few days, people live in [illegible] free [illegible] and nothing can be much better than that.

© Miles Associates 1969

ROCK IN THE STICKS

A BRIEF GLANCE AT PROVINCIAL GROUPS

It has been said that during the early days of the Beatles rise to fame if you counted the male population of Liverpool between the ages of 17 and 23, divided the total by four, you'd then have the number of rock n roll bands in the area.

That may or may not be a trifle far fetched. It is, however, indicative of the effect that outside attention can have on the music of a major city. I lived in Newcastle on Tyne when Lonnie Donegan was [illegible] about the hottest machine of the [illegible] of the action in that city revolved around comparitively few groups who spent most of their time playing straight pop numbers in working men's clubs. Come the success of the Animals and things changed rapidly. Now groups were formed in suburban front rooms every weekend and most of them added the suffix, 'rhythm n'blues group' to their name. Because that's what we were told the Animals played. New clubs and music shops opened, hire purchase companies were [illegible] with [illegible] Fender Stratocasters and Vox AC 30s, two recording studios opened & a local pop magazine got under way. And all this was going on in Newcastle largely on the strength of the Animals' 'House of the Rising Sun', the first record by a local group to hit the charts.

Nowadays nobody bothers very much about the [illegible] if a group has any thing going for them they almost down to London and try and make it there. The theory behind this is, presumably, all and faster in the [illegible] where nobody wants to hear what you've got to say when London's only four hours down the motorway? Unfortunately these days it is as easy to be ignored in London as it is in the provinces. The record companies are inundated with demos and struggling [illegible] of baby men clamouring for a recording contract. London's venues are badly paid and full of arrogant, blasé audiences, the only really worthwhile reason for playing at many of them is that at least it's easy for record company promo men, or big time agents, to come and witness a live performance by a provincial band. Even some provincial bands who've to a certain extent 'made it' are pissed off with London that they prefer to live and work on home territory. The Idle Race and Caravan are two names that spring to mind.

So many provincial groups who are aware what the scene in London is really like when the gilt is scratched from the glamour find themselves in a quandary. To stay at home writing and playing for rarely appreciative audiences and then only a few times per month with all that that implies in financial terms, or to split to London and live in even greater poverty in the hope that the musical arbiters of the GPR will summon them into their record company office with a little more to discuss than the weather.

In many ways the time is just right for a re-birth of musical decentralisation. There are fewer provincial groups nowadays and hence less competition for the really good ones, winter's coming and people start going out to dances again in the winter and finally as the trends of the last 18 months, blues and soul, with their total lack of geographical bias (as far as Britain is concerned) begin to wane, the industry is in a state of flux ... waiting for something to happen. It would be nice if the major British industrial conurbations, such as Liverpool, Manchester & Salford, Newcastle & Sunderland, the Central Midlands, the East Midlands and Bristol, had their own distinctive sounds and supporting scene as in the USA. That they have not is attributable to a variety of phenomena, some of them controllable, others not.

Firstly, Britain is a small island, today's Transport travel from tip to toe. So there's little need for a group/agent/management company/promotional firm to develop in some of their own areas. It's just as easy to whip over to Huddersfield Teachers Training College for the night as to try to build up a following at a small city club. Because the few good groups that are based outside London merely use their home town as a base from which to travel all over the country there is a lack of identification and consequent pride on the part of the kids in the town the group come from.

Promoters are also partly responsible for the situation. The bigger ones are only interested in booking nationally famous groups who are guaranteed to draw full houses and are often gently blackmailed by the London agents that they book these groups from into taking one of the agent's up and coming groups as a support band merely for the privilege of having the Bonzo [illegible] as bill toppers. Smaller promoters, the ones who put on dances in the large rooms over pubs and in church halls, can only afford to book really cheap groups, [illegible] bands to whatever rubbish their small time agent cares to let them off with at ten quid a night.

With this state of affairs there is obviously little incentive for local groups to either be better than one another creatively unless they have their sights set on London and the big time, in which case as soon as they've got their music together they'll split for the smoke. This explains why the only groups that remain together and in the provinces actually enjoy playing the top twenty straight harmony and watered down versions of Hendrix, [illegible], and blues numbers. That's where they're at and yet in a sense they are the musical pacemakers of the provinces.

As well aware of all [illegible] has been, everything [illegible] with can be [illegible] with [illegible] explanation [illegible] it [illegible] there's a little that can be done about it unless every one plays their part. They rarely are prepared to [illegible] so there [illegible] any really strong need to do so while being different and successful and commercially [illegible] have to do things in unorthodox ways or by doggedly persisting until they make it. Three groups who are currently engaged in a struggle to become recognised are Earthbended, a hard solid rock band from Kings Heath, Birmingham, Gypsy a group from Leicester who feature fine vocalists and twin lead guitarists and Tea & Symphony a Birmingham group that involve electronic and acoustic sounds and mimes in their act. All three are going about their work in a different way and all of them have different attitudes towards the provinces. They by no means represent a general cross section of provincial groups they were just the only ones we had time to get into properly.

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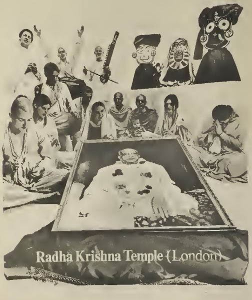


BACHDENKEL
APRIL IN PARIS

THE FIRST TIME I EVER HEARD BACHDENKEL I was very pleased [illegible] them as a matter of course. Their manager Karel Beer was trying very hard to [illegible] the [illegible] a Birmingham [illegible] was in the [illegible] with about a dozen groups all wanting to make a [illegible] I was not in the best of tempers. They went on [illegible] the [illegible] was what [illegible] That was in the summer [illegible] 1968 [illegible] they were a four-piece who [illegible] the Rumble and they had [illegible] [illegible]

As that time they were [illegible] [illegible]

About that time they [illegible] [illegible] These [illegible] [illegible]

What happened was the [illegible] [illegible] Strange Days [illegible] [illegible]

[illegible] the same [illegible] [illegible]

So [illegible] the group were [illegible] [illegible] Christmas on Earth [illegible] Olympia [illegible]

About [illegible] [illegible]

[illegible] 1968 [illegible] [illegible]

Karel Beer [illegible] Paris [illegible] [illegible]

In between they [illegible] [illegible]

[illegible] They [illegible] about three or four gigs and [illegible] back to France.

[illegible] [illegible]

And [illegible] [illegible] [illegible] better.

[illegible] [illegible]

[illegible] they're surprisingly gentle people and [illegible] [illegible] it all.

[illegible] Because [illegible] it was impossible to conduct [illegible] which could be quoted [illegible]. The facts and [illegible] taken from [illegible] knowledge of the group over the last eighteen months and are as correct as possible. Any [illegible] are regretted and [illegible] apologised for.

GYPSY MAKING FOR THE CITY

ALREADY GYPSY ARE MAKING [illegible] [illegible] the Powers That Be [illegible] record companies, promoters and agents [illegible] signature [illegible] of a pair of trousers. The wheeling and [illegible] dealing has started and [illegible] the way they like it. Gypsy, a [illegible] Place [illegible] "We're glad that we've got the opportunity [illegible] Leicester. We realised a long time ago that we'd have to [illegible] in the end. Sometimes, before we met Peter and Dave (who [illegible] arrangement) we used to come down for the day and take demo records [illegible] to as many people as we could find. But that's not the way to do it, every group does the [illegible] someone down here who knows who the right people are and who are [illegible] (Leicester [illegible]) there for you."

And that's the way it's working for them. During the past three [illegible] months they've played all the [illegible] [illegible] Implosion, Midnight Court at the Lyceum, [illegible] Festival, Isle of Wight Festival etc etc etc. They [illegible]

[illegible] a recording deal [illegible] before the end [illegible] important [illegible] the right contacts they [illegible] [illegible]

[illegible] LeGay which [illegible] [illegible] [illegible]

[illegible] [illegible] After the age of 18, the majority of the kids who would otherwise go to [illegible] [illegible]

[illegible] their [illegible] and planning [illegible] which they can well afford to do. Consequently those who do go to the few clubs that there are in the area are young kids not really into progressive rock. In fact, they're not really into progressive anything, most of them are still playing the Mod game [illegible] shirts and cropped [illegible] Anyhow [illegible] they [illegible] the night away and generally making it rather difficult for any group with an ounce of [illegible] to do their collective thing.

When we started changing our music [illegible] guitarist Rod Read, the people in Leicester who'd followed LeGay kept asking us to play all the old numbers. A few of them liked what we were trying to do but it was a [illegible] What [illegible] was that our agency wanted us to play all the old stuff as well because that's what sold. They weren't interested in trying to promote anything new. They just wanted to keep all their [illegible] in the surrounding towns and villages happy so we found ourselves doing less and less work. The thing was that we had to move forward

musically — we could have gone on playing LeGay music till we were in wheelchairs and we had a lot of things that we felt we ought to be doing. As it turned out, we're glad we [illegible] it and did what we wanted."

So it was the age old story of agents, who are supposed to hold the interests of the artists they represent first and foremost, being [illegible] with the requirements of promoters who [illegible] know little about music and probably care even less. [illegible] [illegible] the groups [illegible] As Robin explained earlier, the band have no regrets about directing all their efforts towards London. "The biggest problem [illegible] we're [illegible] even now we're having to live in Leicester and [illegible] to London whenever a gig comes up. Our parents have been very good to us and helped support us — if we'd had to live in London we'd probably have broken up by now. It's very difficult [illegible] a band like us trying to

Continued Overleaf—

continued from page 13

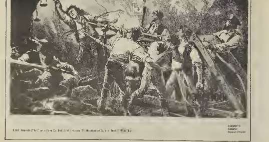
[illegible] The audiences are much better though. [illegible] ready to listen [illegible] trying to do something original [illegible] Leicester. [illegible]

Gypsy's music, which [illegible] Leicester [illegible] five vocalists: Dave McCarthy (bass guitar), Tom [illegible] Smith (drums), [illegible] [illegible] string guitar [illegible] and Robin [illegible] This gives them [illegible] powerful [illegible]

[illegible]

As far as Leicester is concerned: We never want to go back and play there unless we've made it and people really want to hear Gypsy and not LeGay

Rod Read and Robin Pearl of GYPSY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TEA & SYMPHONY

[illegible]

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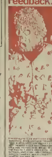

[illegible]

WILLIAM R. STRICKLAND AN APOLOGY

[illegible]

Dear MusoFF

[illegible] KEEP LISTENING

[illegible]

David Green

BLUESMAN BLOWS IN

[illegible]

DEEP PURPLE, ALBERT & THE LION

[illegible]

FREEK OFF

[illegible] Crosby, Stills, Nash & Young, Grateful Dead, Jefferson Airplane & Quicksilver Messenger Service [illegible]

[illegible]

THE CRUCIBLE
[illegible]
OPENING 12th September
Westbrook Concert Band
Ken [illegible] Group
Battered Ornaments
FOOD DRINK [illegible]

RESURRECTION [illegible]
[illegible] QUINTESSENCE
[illegible] SPIRIT OF JOHN MORGAN

FARX [illegible]
[illegible] HARD MEAT + Mighty Baby
Sun 21st Sept BLODWYN PIG

KICK OUT THE JAMS BROTHERS'N SISTERS!
STAGE DOOR
?

ROUNDHOUSE – THE ONLIE UNRENEECED

[illegible]

[1] [illegible]

[2] [illegible]

[3] [illegible]

[4] [illegible]

[5] [illegible]

[6] [illegible]

There are some facts [illegible]

[1] That Roger Crow [illegible]

[2] That Output [illegible]

[illegible]

George Hoskins

[illegible]

CAROLINE COON REPLIES

Dear Mark and Music T

A distinction can be made between [illegible]

[illegible]

Love,

Caroline Coon

(TAILPIECE TO THE COON HOSKINS LETTER RAP)

George Hoskins sent a [illegible] letter to Caroline Coon, [illegible]

Music T [illegible]

The fact is that [illegible]

As [illegible]

AMAZING BAND RISORGIMENTO AT PENTAMETERS

A couple of weeks ago the Amazing Band [illegible]

Starting as a trumpet [illegible] John Clayden, [illegible] Mike Brown [illegible]

ANYWAY

We are [illegible] September [illegible]

ROLL UP ROLL UP + COP A LUGHOLE

Mo Dest

[illegible]

ROH BEGG

★ ★ ★

Dear Music T

[illegible] McColl [illegible]

The people who are going [illegible]

But you can look at McColl [illegible]

Dear Music T

I started reading you 18 months ago because [illegible] Plug & Socket [illegible]

Goodbye.

Dear Music T

Having [illegible]

[illegible]

And as [illegible]

O.K. [illegible]

Love

[illegible]

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Table 'D'Hote

Joni Mitchell RSLP 6341

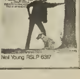
The heavy sound

Warner/Reprise

Neil Young RSLP 6349

Grateful Dead WS 1790

Van Morrison WS 1768



Neil Young RSLP 6317

DISCS

SUN RA & HIS SOLAR ARKESTRA THE HELIOCENTRIC WORLDS OF SUN RA II Fontana STL 5499

The prophet Sun Ra was the subject of a lengthy study by Tam Fiofori in IT/53, but few people will have heard of his music before this. A decade ago he and his disciples left a [illegible] big band in the Chicago black ghetto, for one of hardship and rejection in New York as heralds of his Space Music and his philosophy of the Space Age. There they have lived as a community until today, recording for their own Saturn label and performing in Space costumes [illegible] — faithful guardians of a music and a set of ideas which seem [illegible] today as ever [illegible].

The front cover of this album shows a 16th century chart of the Solar System, and a portrait of Sun Ra along with those of Leonardo da Vinci, Copernicus, Pythagoras, Galileo and Tycho Brahe. [illegible]

[illegible]

Victor Schonfield

HIGH TIDE SEA SHANTIES Liberty LBS 83264

[illegible]

[illegible] double spread on the [illegible]

[illegible]

[illegible]

Really you, I have to make a [illegible] minds up. Sun? Is and see!

Mark

FLOATING BRIDGE Liberty LBS 83271

[illegible]

[illegible] Africa or South American counterparts. It can be dug on two levels — animal level and head level!

[illegible]

The whole album just [illegible]

Mike

LESTER BOWIE NUMBERS 1 & 2. Nessa n 2 (import) ROSCOE MITCHELL ART ENSEMBLE CONGLIPTIOUS Nessa n 2 (import)

Here are the strongest members of the people [illegible] AACM (Association for the Advancement of Creative Music) of Chicago [illegible]

[illegible]

[illegible]

[illegible]

Victor Schonfield

BLACKHILL ENTERPRISES PRESENT
A SEANCE

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THIRD EAR BAND
BRIDGET ST JOHN
THE QUEEN ELIZABETH HALL
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SUNDAY 14TH SEPT
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GRIL
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DADDY LONG LEGS
CHALK FARM ROAD NW1
ADMISSION 7/6
LIGHTS BY THE INSANITY MACHINEZ
Plus JEFF DEXTER

SMALLS

RIVERBOAT [illegible]

[illegible]

ROSEMARY [illegible]

DRUMMER [illegible]

[illegible]

IMPLOSION at the ROUNDHOUSE
SUNDAY 21ST SEPT
WHITE TRASH
GIPSY
MIGHTY BABY
CHALK FARM ROAD, NW1
ADMISSION 7/6
LIGHTS BY THE INSANITY MACHINEZ
Plus JEFF DEXTER

DISCS

AOXOMOXOA – GRATEFUL DEAD Warner Bros WS 1790

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Dean [illegible]

KALEIDOSCOPE Epic BN 26467 (Import)

[illegible]

[illegible] a Green.

Mike

GREEN Atco SD 33-292 (Import)

[illegible]

RALPH McTELL SPIRAL STAIRCASE. Transatlantic TRA 177

I always suspected Ralph McTell [illegible]

"Streets of London" is actually the masterpiece of the album: beautiful, [illegible]

The only thing that annoys me is that the album has strange inconsistencies, numbers like [illegible] by Buddy Moss [illegible] notice it after a while.

Mike

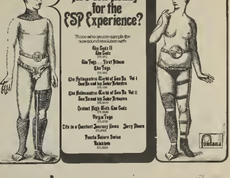
MERRYWEATHER Capitol SKAO 220 (Import)

[illegible]

[illegible]

One can detect [illegible] A great new group, [illegible] Outstanding.

Miles



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STL 5512

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Sun Ra and his Solar Arkestra
STL 5514

The Heliocentric World of Sun Ra Vol II
Sun Ra and his Solar Arkestra
STL 5499

Contact High With The Godz
STL 5500

Virgin Fugs
STL 5501

Life is a Constant Journey Home Jerry Moore
STL 5502

Pearls Before Swine
Balaklava
STL 5503

POP PRES

IS IT RUBBISH?

IT is often remarked that there is a large gap in the world of popular music reporting, and rightly so for at present there is nothing between the establishment weekly pop papers and the semi-underground alternative press comprising Rolling Stone, International Times and Oz. Other magazines like Time Out and Zigzag are hard to categorise falling somewhere between the two groups without really being allied to one or other. Perhaps it is time to have a critical survey of just what is available to us from our grotty W.H. Smiths Station bookstalls and Harlequin record shops.

[illegible] New Record Mirror [illegible] the cheapest, and [illegible] of all the weekly music papers. For [illegible] the lucky reader is presented with 12 pages, [illegible] of advertisements, [illegible]

[illegible]

[illegible]

[illegible] Record Mirror [illegible]

[illegible]

[illegible] Zappa [illegible]

Going! 4 months ago, as anyone who [illegible] and Lennon for the Friday night [illegible] could have done. The week before [illegible]

Disc [illegible] have a reasonable coverage of [illegible] happenings, [illegible] Top of the Pops, but there are few other articles worth more than a glance. [illegible]

It is surprising [illegible] New Musical Express [illegible] papers.

Melody Maker, the oldest pop paper, [illegible] 28 pages; [illegible] Melody Maker's news pages give a fairly full coverage of everything from [illegible] to Atomic Rooster, but the paper's biggest asset must be Chris Welch whose [illegible] with well written reviews of new releases and other articles make worthwhile reading. The jazz scene is given generous coverage by [illegible] and other features [illegible]

[illegible] Two pages of gigs [illegible] Melody Maker [illegible] Marquee [illegible] Country Club [illegible]

In general the letters [illegible] Melody Maker [illegible] Chris Welch [illegible]

New Musical Express claims the world's largest circulation of any music paper [illegible] 16 pages swamped by advertisements one would have thought [illegible] Radio Luxembourg [illegible] Top 30 that week. [illegible]

[illegible] single and album reviews, and the increasing supply of [illegible] adverts for the [illegible], Love Affair [illegible], Cream and some unknown group [illegible] NME [illegible]

The incredible Top Pops [illegible]

Fortunately, there are some good things [illegible] the American magazine Rolling Stone, [illegible] British pages. [illegible] America wants.

[illegible]

Time Out, at 1/6, is a must for anyone remotely alive. It surveys a variety of events, constituting a veritable powerhouse of information, Cinema, theatre, poetry, [illegible] provided.

[illegible]

[illegible] Theatre, ballet, opera and [illegible]

International Times has 12 of its 28 pages [illegible] Frank Zappa and Lee Jackson [illegible]

[illegible] Zigzag [illegible]

[illegible] Rolling Stone [illegible] Melody Maker [illegible]

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*IT [illegible] at [illegible]

Back issues 35-48 [illegible]. Other back issues details on request

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Editorial Copy: Sept [illegible]

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YEAH!/ The collapse of our culture continues apace. There is little doubt in anybody's mind that this winter is going to be quite a scene. Clearly what is happening is a powerful split in society born out of guilt. The power structure becomes more and more paranoid as its contradictions become revealed to ordinary people who come to judge for themselves the con that has been laid on them. But the [illegible] syndrome is of its nature a suicide pact. We are getting the fuzz we deserve. It has false pleasure in the struggle to support it in its war fuzz against [illegible] freedom fighters. The people who are committed to the doctrine of confrontation are [illegible] except in a people who in their [illegible] being used to act out some kind of [illegible] violence. This [illegible] on a national level is pertinent, but it talks about [illegible] and does not allow of the possibilities that [illegible] is part of what is happening. In other words, The New Left is pretending that [illegible] never happened. They have no way of avoiding [illegible] when [illegible] they become we have got caught in the personality cults of Mao, Ho and Che. In the [illegible] battle that is on the way the man who does not believe that [illegible] be lived at the level of [illegible] dialectic is going to find it increasingly difficult not to be overwhelmed. Yet the real revolution is in the mind of man [illegible] Peter Fonda, in London for his film Easy Rider, the other day remarked "There are no sides. There is only [illegible]". [illegible] as we separate ourselves from the culture [illegible] what our true needs are and cease to be dependent on the system a new [illegible] will [illegible] arise. A safe prophecy is that very soon the persecuted will not be the militant revolutionaries [illegible] but the groups of people who have begun to LIVE revolution by sharing together their own [illegible] community. They are the ones who prove to be [illegible] to Right and Left simply because they have decided not to join in the Dance of Death. [illegible] choice. As long as man is [illegible] to behave mechanically in his situation as long as he uses the language of [illegible] politics to describe his existence, as long as man allows himself to be made into a [illegible] then he will be trapped in the role of [illegible] guard. If a man refuses to play the game of history there is nothing to be done. That it cannot take place. It is here that the opposition to drugs both by the Power Structure and the Revolution is understood. It is significant that the spiritual leaders of the age like Alpert are unanimous in their [illegible] attitude to drugs. That is, on the personal level they have stopped taking them and on a social level they advocate them. There is no essential logic to their position. In the present [illegible] scene [illegible] is so powerful and the language-cage so [illegible] that only acid and the [illegible] use of hashish have any chance of altering the experiential level of the individual in any significant group way and this is, in fact, what has been happening. Of course the very exceptional individual gets there by his own searching, but given the social pressure in our society such a possibility is very rare.

THE CASE FOR LSD AND HASH IS A MORAL ONE AND A SPIRITUAL ONE. THE ESTABLISHMENT CASE AGAINST THESE SO-CALLED DRUGS IS DISHONEST AND IMMORAL. NO GOVERNMENT THAT ALLOWS THE WHOLESALE LEGAL USE OF POWERFUL BARBITURATES & TRANQUILLISERS TO WHICH MANY STRAIGHT CITIZENS ARE ADDICTED, THAT PERMITS THE KIND OF STANDARD LARGACTYL/INSULIN TREATMENTS TO BE LAID ON THE MENTAL MENTAL HOSPITAL PATIENT CAN POSSIBLY TAKE ANY MORAL STAND AGAINST HALLUCINOGENS. IT IS SIGNIFICANT THAT THE DRUGS WHICH ARE EASY TO GET ARE THE BARBITURATES AND TRANKS, WHILE THE ILLEGAL REMAIN THOSE WHICH WAKEN THE HIGHER CENTRES OF CONSCIOUSNESS

There is never any mention in the underground press of the the true change that is taking place among heads in this country. The press are positively embarrassed by good social behaviour at mass rock meets – the importance of which is before anything their proof that to the degree in which we feel free we are [illegible]. In [illegible] heads we make the nature of [illegible] what is and is not cool. The Hells Angels scene was laid on the crowd and was not for a moment necessary. What is NOT mentioned is the way heads alter their life style. They tend, contrary to the myth, to move away from the pill scene and to get themselves together. They develop a personal aesthetic [illegible] wearing [illegible] clothing is an important outward step in [illegible]. They become fastidious about food. The kind of frozen processed garbage is replaced by health food which in turn has a liberating effect on the personality. But most important of all – and this is what is happening Mr. Jones – heads begin to grasp that life is not about the down payment on the mortgage or getting on in business [illegible] the fantasy of freedom, the key to the Playboy Club, The Silver Wing holiday fortnight then back to the cage. Nor for that matter is it helping throw off the shackles of your brothers in Kuala [illegible] or [illegible] about the starving millions of Asia while you [illegible] your Angus steak. Life is getting up in the morning [illegible] under the trees, making love [illegible] with old and with children, good friends. It is [illegible]. No one else can live it for you, nor can you live theirs. Being a head can be the essential step to losing your head... but you've got to lose your head if you want to get to the other side... Love

Ian Dallas

IT/64 SEPT 19TH 1969
JERRY CORNELIUS
THE ENGLISH ASSASSIN
BY M. JOHN HARRISON + R. GLYN JONES
SO IN LONDON
GLASS FIBRE
THE BELGIC TAVERN
THE GOLDEN ORLETERIA
BUT TERRY FELT BAD.
HAD LEFT HIM HYPOTHERMIC NEURALGIC AND PRONE TO NIGHT SWEATS.
HE WAS FED UP TO THE TEETH ABOUT IT.
HE NEEDED A RECHARGE.
FUG! FUG !! FUG !!!
...PLUGGING IN AT "THE FRIENDLY BUM"...
AFTER THE GIG
HE'S NOT THE JERRY CORNELIUS I KNEW
AHHA MISS BRUNNER YOU'RE SLOWING DOWN
KRAK
NEXT: WHAT ARE LITTLE GIRLS MADE OF?

AMSTERDAM: IT G[illegible] back [illegible] of Amsterdam [illegible], report a very good scene [illegible] underground [illegible] Barney's Hotel [illegible]. The scene is wide open [illegible] a very [illegible] way to add to the £50 of course [illegible] to make some extra bread [illegible] The Head Shop, [illegible] Amsterdam [illegible] Amsterdam [illegible] there are also good people to get on with. Paul

Underground? UPS members? The images in this issue may be used again by ANY ONE without our permission, or our approbation, or our knowledge

Jon & David

COMIC EVERY KIND PERSON [illegible] American Blues [illegible] has been [illegible] The [illegible] has a very [illegible] history [illegible]. Anyone interested should contact them.

ICA – CIA – ICA – CIA – ICA – CIA – ICA

Dear IT

So no Revolutionary [illegible] in Ireland have to go out onto the [illegible]. This time none of them got killed, but [illegible] how many more will die

It is a [illegible] to [illegible] street demonstrations. The [illegible] saying "Violence breeds violence" has been laughed at by all the revolutionary leaders in the world [illegible]; people must realise that the saying is true, I am sure most people who are in our [illegible] deplore violence.

Violent demonstrations [illegible] barriers between Government and [illegible]. What should be happening is the breaking down of barriers. The only way this can be achieved is through [illegible] co-operation.

I appeal to all the readers in Northern Ireland of this publication [illegible] the streets, put down your weapons and go to the other side. They are [illegible] as you are [illegible].

So please stop the fighting & [illegible] something constructive.

Stephen Christie
5 Coronation Rd.
Ware, Herts.

Dear IT

Think. How many people would have been saved from psychiatric hospitals and/or suicide if someone had bought them [illegible] and had chatted for say 15 minutes. We must all learn to be more generous with everything, including our time.

Please scrap the Cornelius Crap. Its fit only for Zetabeads.

Love,

[illegible]

STICK IT!

Constant thought flow/People Flow/Changing Ideas/Perceptual Re-assessment/ ideological de-[illegible]ment becoming trans-[illegible] realisation/lethargy/perplexity/ [illegible]/diffusion/stagnation/STAGNATION?

are we? are you? is IT?

Could be. The answer isn't clear, the constant flux provoking a disparity of reality until a desire for renewed energy seems appropriate. IT has lived for nearly three years but [illegible] power [illegible] of the [illegible] have [illegible] Time Out [illegible] found [illegible] purpose [illegible] fulfilled a need [illegible] We [illegible] locate the new needs whilst [illegible] to the existing ones. Fresh pastures [illegible] covered by everyone from the State Art [illegible] of [illegible] ideas. Maybe we should look [illegible] "Xu [illegible] are they? What's Happening [illegible] cations that [illegible] are currently [illegible] July [illegible] cities like Manchester and [illegible] groups of people [illegible] involved in activities which might [illegible] other people in the same city yet they don't [illegible] We don't know about them. Or about ideas, attitudes [illegible]

IT has the potential to vastly improve its effectiveness as a communications medium on every level of its editorial activities as far as [illegible] concerned. To begin to do this we need information [illegible] Happening articles from and about people who are into things [illegible] know about [illegible] most important, [illegible] circulation in the major [illegible] If you can help [illegible] require more information [illegible] us. Specifically we [illegible]

What's Happening: Charlotte
Distribution/Circulation: Malcolm & Paul
Editorial: The Editorial Group
Advertising: Sue Small
Co-ordination & aggro: Mark

And please we're in this for real if you can avoid wanking about we'll appreciate it.

LET ME TAKE OVER!
the nerves and satisfies
Do not, of
among all desire
light the er
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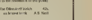

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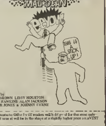

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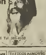

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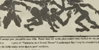

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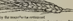

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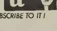

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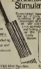

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COUNTRY DAY BY DAY CONT

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[illegible]

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MONDAY SEPT 22

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